

EXCLUSIVE: JIMI HENDRIX THE UNTOLD STORY

guitar^{one}

August 1998

The magazine you can play

8 SONGS!

The Way
FASTBALL

Shimmer
FUEL

Brown Eyed Girl
VAN MORRISON

1979
SMASHING PUMPKINS

Cut You In
JERRY CANTRELL

Fire In The Hole
VAN HALEN

Statesboro Blues
THE ALLMAN BROTHERS

Torn
NATALIE IMBRUGLIA

Special Feature:

Top Divas IN ROCK

TOP 10
HEAVY RIFFS

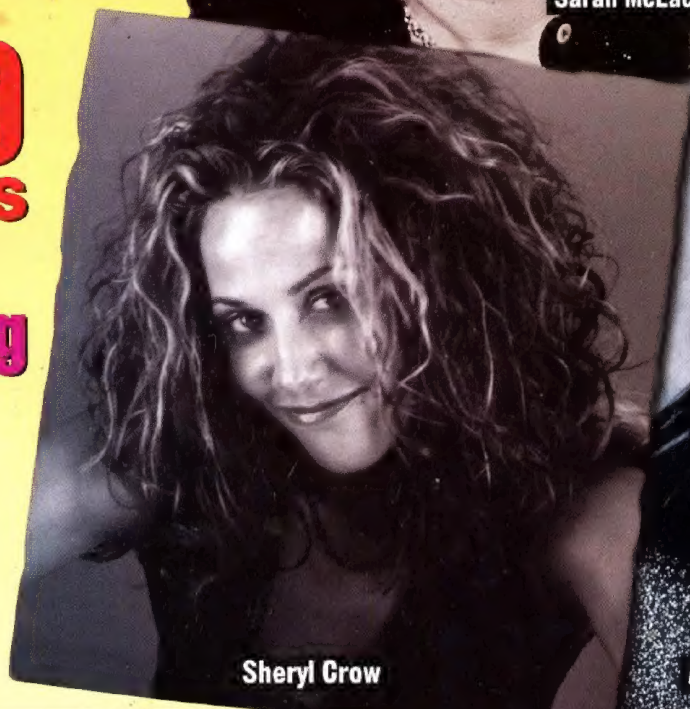
Songwriting
SUPER
LESSON



Sarah McLachlan



Jewel



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Alanis Morissette

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What's Between the Lines



Van Halen III, the third incarnation of the mighty Van Halen, now with the addition of ex-Extreme vocalist Gary Cherone, is the next evolutionary step for the band. According to Edward Van Halen, this new release "is the deepest we've gone, and we couldn't have gone there without Gary." Excluding live recordings, the band has released 11 albums since its debut in 1978—all of which have achieved multi-platinum status. Let's hope Ed and the boys keep giving us the same great music for another 20 years!

The album's lead-off single, "Fire in the Hole," is in the vein of vintage Van Halen—a hard-rock gem complete with heavy guitar sounds, brilliant technical displays, and infectious vocal hooks.

THE ARRANGEMENT

As Ed explained in a recent interview, "'Fire in the Hole' is TransTrem. Actually, it's up in B, and then I go down to standard. Then at the very end, I'm way down." In case you're confused, a "TransTrem" is a high-tech tremolo system that was originally incorporated only into guitars manufactured by Steinberger. It functions like a standard tremolo, in that you can raise or lower the pitch on any string by depressing or pulling back the bar, except that the TransTrem keeps all adjacent strings uniformly in tune to one another. This means that, among other things, you can hold a chord and alter its pitch drastically by manipulating the bar—keeping all the notes within the chord perfectly in tune! On top of that, you can lock

FIRE IN THE HOLE

the bridge in any position after you've pulled up or depressed the bar. That's what Ed is referring to when he says, "It's up in B." He's playing portions of this tune with the TransTrem pulled up and locked one whole-step higher so that what he plays in the physical "guitar key" of A (open position) actually sounds in the key of B. Because most of us guitar folk don't have the luxury of a TransTrem, all of Ed's guitar parts have been adapted so that they're playable on a regular six-string guitar in standard tuning. Ed used a Peavey prototype of his Wolfgang Special on "Fire in the Hole" and other selected tracks on *Van Halen III*.

THE FILLS

At various points in the tune—like between Gary Cherone's vocal phrases and in the middle of intense instrumental pas-

sages—Ed fills in the gaps with some ferocious fills. The first such fill occurs in the song's intro [0:33] and features some of Ed's trademark trickery. Without the use of a TransTrem, this lick requires some pretty fast finger-flapping, as Ed grabs a handful of pitches from B minor pentatonic (B-D-E-F#-A). It'll take some work, but don't get discouraged. Keep in mind that Ed actually played this fill in his guitar's open position; Fig. 1 depicts it in the guitar-friendly key of A, just as Ed played it for the recording. A similar version of this lick also pops up in the 2nd verse and the interlude.

Another classic Van Halen-ism occurs in measure 4 [0:53] of the 1st verse. This double-stop lick is based on a bizarre arrangement of 6ths and 7ths which are slid down the fretboard chromatically (in successive half-steps). Since these interval shapes consist of notes that aren't located on adjacent strings, you can use your pick to play the lowest note and the middle finger of your picking hand to pluck the highest note of each note pair (i.e., "w/pick and finger").

THE SOLO

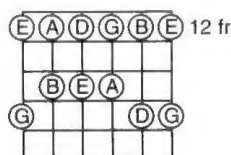
In Ed's solo for "Fire in the Hole," Mike Post (the album's producer) probably had to whip out the old water hose to extinguish the fire on Ed's fretboard! Over the course of this 18-measure note-fest, Edward Van Halen reminds us why he's the most influential rock guitarist of the last 20 years, blasting through every cool E minor pentatonic (E-G-A-B-D) lick on the planet. When he's not doing some of his gnarly open-position licks, open-string pull-off phrases, or squealing bends at the highest point of his guitar's register, Ed finds a comfortable place to blow in the user-friendly E minor pentatonic blues box [Fig. 2]. **G**

Fig. 1

Fill 1 (open position)

Fig. 2

E minor pentatonic



FIRE IN THE HOLE

As Recorded by Van Halen
(From the Warner Brothers Recording **VAN HALEN III**)

Transcribed by Troy Nelson
Tablature Explanation page 66

Words and Music by Edward Van Halen, Alex Van Halen,
Michael Anthony & Gary Cherone

Intro Moderately Slow Rock ♩ = 92

(helicopter sound) (approx. 24 sec.) *Gtr. 1 (dist.) B5

TAB

*Gtr. w/"Trans. Trem." system arr. for standard gtr.

E A5/E N.C. B5

let ring-----4

1/2 1/2

Fill 1 N.C. End Fill 1 B5

E A5/E N.C. B5

let ring-----4

Fire In The Hole

N.C. Verse B5 N.C.

1. In a word to, yeah, the
fil - i -

P.S. 6

(4 4 2) X X X X X X X X X X X X 12 2 5 4 4 4 4 X X X X X X 7 10

E A5/E N.C. B5

wis - dom tooth, a fau - to tell, or not the truth, —
blis - ter, cet pour - in', fresh 'n'

let ring ———

5 4 2 4 1/2 1/2 4 4 2

Gr. 1: w/Fill 1, 2nd time
N.C.

bit - ter. yeah.— So o - pen up— and say ahh -
Come on, smile and say cheese on a

w/pick & finger—

(4)
(4)
(2) 7

9 8 7 7 6 5 3
9 8 7 7 6 5 2

2 5

4 4 4 4 X
4 4 4 4 X
2 2 2 2 X

7 10

Fire In The Hole

E A5/E N.C. B5

men, ——— rinse ——— cup, ——— hey, then
count of three. ——— You've got a mind ——— ful of de

let ring ———

10 9 7 7 X X X 2 4 5 5 4 2 4 1/2 1/2 (4) (4) 2 5 2 4 4 2

Pre-Chorus

N.C. B5 A5 E5 A5 E/B A5 E/B E5

spit a - gain.
cav - i - ties. —

Forked tongue in dou - ble speak -
Chew your words, lest you choke. —

-1/2 -1/2

w/bar ----- 4
-1/2 -1/2

(4)
(4)
(2)

5 2

4 4
2 2

(4)
(4)
(2)

(4)
(4)
(2)

17

B5 N.C. B5 N.C. B5 N.C. A5 N.C. A5 B5

Pret - ty soon you just might spring -
You bet - ter watch your mouth, — wash it out —

Fire In The Hole

F#5 F#sus2 F# F#sus4 F# G5 D5 G5 D/A G5 D/A D5

— a leak.—
— with soap,—

yeah. In - hale be - fore you be - gin.
Tongue tied in a tan - gled web.

A5 N.C. A5 N.C. A5 N.C. A5 Bsus4

Your i - ron lung's a bag of
Your bile in - side bet - ter left un - said.

Chorus

B D5/E E5 D5/E E5 G5 A5 N.C. Bb5/F A5/E N.C. A5/E N.C. A5

wind. } There's a fire in the hole,

Fire In The Hole

N.C. D5 N.C. G5 N.C.

fire in the hole. There's a

w/pick & fingers -----

(0) 0 3 3 3 7 5 3 3 2 0 0 1½

D5	E5	D5	E5	G5	A5		N.C.	B $\frac{1}{2}$ 5/F A5/E	N.C.	A5
----	----	----	----	----	----	--	------	--------------------------	------	----

fire in the hole, (Hey, hey, hey, hey, hey.)

0 7 9 7 9 7 8 7 5 2 2 0 3 3 2 2 2 0 2 2 0

1.

N.C. D5 N.C. G5 N.C. Em/F# N.C.

fi - re. _____

2. Sweet · 'n' sour. —

let ring P.S.

(2
2
0) 0 3 3 3 0 0 0 0 X X 14 2 5

Fire In The Hole

2. N.C. D5 N.C. G5 N.C. Bsus4 N.C.

fi - re. Ah, _____ show!

3 3 5 5 5 5 5 5 5 5 5 5 0 3

B (B)

Guitar Solo

Gr. 1

0 5 4 3 2 1 0

0 3 2

A5 N.C. A5 N.C. E5 D5 A5 D5 A5 D5

15ma 3 loco 3

P.H. 4

2 2 2 2 2 2 (2)

full 14 (14)12 14 (14)12 14 (14)12 14 (14)12 14 (14)12 12 12 12 (12)

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece begins with a treble clef and a key signature of one sharp. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment consists of a series of chords, primarily triads, in the bass. The piece concludes with a final chord in the bass staff.

Fire In The Hole

E5 N.C. G5 N.C.

let ring full hold bend 6:4 6:4 6:4 5:4 5:4

15 15 15 (15) 0 15 15 (15) 0 15 15 (15) 0 15 15 (15) 0 15 15 15 15 15 15 15 15 12 14 14 12 14

A5 N.C. A5 N.C. E5 D Dsus4 D 8va Dsus2 N.C.

15ma 3 3 loco hold bend 5:4 P.H. full full full full

2 0 2 (2) 0 2 2 2 0 2 2 2 22 22 22 22 (22) 20 21

let ring P.M. 3 2 2 0 3 3 0 2 0 2 0 2

E5 loco E7 E5 N.C. G5 N.C.

full 3 full full full full full full full

15 15 15 (15) 12 14 15 12 14 12 14 14 (14) 12 14 12 12 15 12 14

P.M. P.M.

0 2 2 0 2 2 0 2 5 3 5 3 2 0 2

Fire In The Hole

A5 D5 N.C. E5 D Dsus4 D Dsus2 N.C.

8va

loco

full full hold bend full full full full full full hold bend full

let ring

P.M.

let ring

P.M.

E5 E7 E5 N.C. G5 N.C.

full

P.M.

P.M.

A5 N.C. A5 N.C. A5 N.C. B5 C5 B5 D5 C5 B5

full full full

The guitar score for 'Fire In The Hole' is written in E major (one sharp) and 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system covers measures 1-8, the second covers measures 9-16, and the third covers measures 17-24. The score includes various guitar techniques such as triplets, bends, and palm muting (P.M.). Chord diagrams are provided above the staff for each measure. The fretboard numbers are written below the staff.

Fire In The Hole

C5 B5 D5 E5 F5 F#5

grad. bend 1 1/2

full full full full

14 14 12 14 14 12 15 12 15 12 15 (15) 12 14 15 (15) (15)

(4 4 2) 4 4 2 7 7 5 9 9 7 (9 9 7) 10 10 8 11 11 9 2 5

Interlude

Gtr. 2 tacet
B5

Gtr. 1

E A5/E N.C.

4 4 2 4 4 2 X X X 7 10 X X X 10 9 7 X X X 2 4

B5 N.C.

Yeah, hey, yeah.

let ring----- 1/2 1/2

5 5 4 2 4 (4) (4) 2 5 2 4 3 4 2 3 4 2 2 5 2 5 2

B5 E A5/E N.C.

Huh! Yeah!

4 4 2 4 4 2 X X X 7 10 X X X 10 9 7 X X X 2 4

Fire In The Hole

B5

N.C.

B5 N.C.

Hey, _____ yeah. _____ (Hey, hey, hey, hey, hey, hey.) There's a

let ring. 4

P.S. steady gliss.

5 2 5 4 2 4 (4) (4) 2 5 2 4 4 2

x 14

Outro-Chorus

D5/E

E5

D5/E

E5

G5

A5

N.C.

Bb5/F

A5/E

N.C.

A5

fire in the hole, _____

7 7 9 7 9 5 3 3 2 3

N.C.

D5

N.C.

G5

N.C.

fire in the hole. (Hey, hey, hey, hey, hey.) There's a

w/pick & fingers 4

(2) 0 3 3 0 0 0 0 0 0 0 3 5 3 2 0 3 1 1/2

Fire In The Hole

D5/E E5 D5/E E5 G5 A5 N.C. B♭5/F A5/E N.C. A5/E N.C. A5

fire in the hole. (Hey, hey, hey, hey, hey.)

P.M.

N.C. D5 N.C. G5 N.C.

fire in the hole. (Hey, hey, hey, hey, There's a hey.)

w/pick & fingers

D5/E E5 D5/E E5 G5 A5 N.C. B♭5/F A5/E N.C. A5/E N.C. A5 N.C. C5 D5 D6

fire, fire, fire. Fire!

P.M. P.S. *

*Ending was omitted due to the extreme lowering of the "Trans. Trem."

What's Between the Lines

STATESBORO
BLUES

THE INTRO

The stop-time intro riff played by Gtrs. 1 and 2 is a blues classic. Adding flash to the intro are Duane's (Gtr. 1) complementary slide fills. Notice that, due to the Open E tuning (E-B-E-G#-B-E, low to high) of his guitar, Duane must finger the intro riff two frets lower on the neck. (Duane favored Open E tuning as the extra string

Playing clean, accurate slide is a skill not easily acquired. Whether you place the slide (glass, brass, or chrome—Duane used a glass Coracidan pill bottle on his middle finger) on your middle, ring, or pinky finger, keep all four fingers straight and tight together. Let the fingers without the slide drag lightly over the strings to prevent unwanted vibrations. Keep the heel of your pick hand close to the bridge so that you can quickly damp the strings when necessary. Incidentally, Duane used the bare fingers of his right hand to pick the strings, as he thought the use of picks (flat or finger) prevented direct contact with the strings and removed the personal touch.

THE RHYTHM

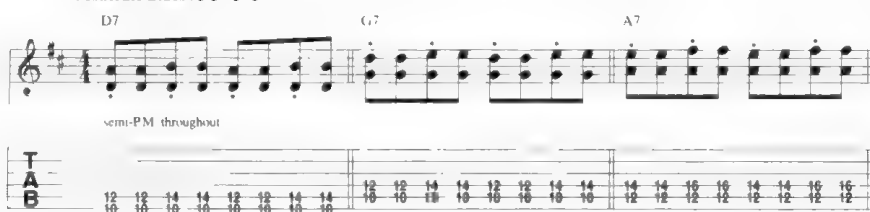
When not picking the stop-time lick or soloing, Dickey Betts (Gtr. 2) plays a standard, barre-chord boogie pattern at frets 10 and 12 [Fig. 1]. Though the notation shows only two notes being played at a time (in 5ths and 6ths), you should barre all the way across the fingerboard for the I (D), IV (G), and V (A) chord changes. This typically feels more comfortable, plus it allows access to other notes under the barre for embellishment. These patterns, completely movable to other keys, are the backbone

DUANE'S SOLO

DICKEY'S SOLO

One of the secrets of his success was his use of the pentatonic minor for a bluesy *and* melodic sound. For his solo on “Statesboro Blues,” this puts Dickey in what initially appears to be B minor pentatonic (starting at fret 7). However, by measure 5 of the solo, he has moved up to the 10th fret to access D minor pentatonic [Fig. 2], after which he proceeds to access a combination of the two scales in even higher positions on the neck. You should know, when playing over a blues, that you can opt to play the relative pentatonic minor scale (B minor, in this case), the tonic pentatonic minor (D minor), or a combination of the two as Dickey does in this tune. **6**

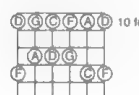
Moderate Blues (♩ = ♩ ♩)



B minor pentatonic



D minor pentatonic



STATESBORO BLUES

As Recorded by The Allman Brothers Band
(From the Capricorn Recording AT FILLMORE EAST)

Transcribed by Troy Nelson
Tablature Explanation page 66

Words and Music by Willy McTell

Gtr. 1. Open E Tuning:

①=E ④=E
②=B ⑤=B
③=G# ⑥=E

Intro

Moderate Blues ♩ = 125 (♩ = ♩³)

Gtr. 1 (D. Allman)

N.C.

*Gtr. 2 (D. Betts)

*Standard tuning

Statesboro Blues

Statesboro Blues

steady gliss.

*D7 G7 D7

steady gliss.

Rhy. Fig. 1

semi-P.M. throughout

*Chord symbols reflect over all tonality.

*Slide positioned halfway between 13th and 14th frets.

G7

The musical score for 'Statesboro Blues' is presented in three systems. Each system consists of a guitar staff (treble clef, key of D major) and a bass staff (bass clef). The guitar part includes various techniques such as triplets, glissandos, and a rhythmic figure. The bass part provides a steady accompaniment. Chord symbols (*D7, G7, D7) are placed above the guitar staff. A rhythmic figure (Rhy. Fig. 1) is shown in the middle system. A note about chord symbols reflecting over all tonality is included. A slide position note is also present. The piece concludes with a final G7 chord.

Statesboro Blues

D7 **A7**

(10) 10 10 11 10 (10) 10 10 10 9 10 8 9 10 (10) 8

12 12 14 14 12 12 14 14 12 12 14 12 14 14 16 16 14 14 16 14

10 10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 12 12

G7 **D7** **A7**

9 10 10 14 17 13 15 10 8 10 8 8 10 (10) 10 8 9 8 9 10 10 10 10 10 10 10

12 12 14 14 12 12 14 14 12 12 14 12 12 10 13 14 12 10 12

10 10

End Rhy. Fig. 1

Verse

Gtr. 2: w/Rhy. Fig. 1

D7 **G7** **D7**

1. Wake up, ma-ma, turn your lamp down-low.

9 11 10 9 10 10 8 10 7 9 10 8 8 10

Statesboro Blues

G7

Wake up, ma - ma, turn your lamp down low.

*Slide positioned halfway between 8th and 9th frets.

D7

A7

Ya got no nerve, - ba - by,

G7

D7

A7

ya turn Un - cle John from your door.

Verse

Gtr. 2: w/Rhy. Fig. 1

D7

G7

D7

2. I woke up this morn - in' an' I had them States - bo - ro Blues.

*Slide positioned halfway between 8th & 9th fret.

Statesboro Blues

G7

I woke up this morn - in' an' I had them States - bo - ro Blues.

10-8 10-8 10-8 6-10 10 (10) 10 10-9 8-10 10

your grand - pa seem to have them, too. Oh!

10 7 10 10 10 10 10 10 10 10 10 8 10 8 10 10 10 10

*Vol. swell

Guitar Solo (D.A.)

Gtr. 2: w/Rhy. Fig. 1, 2 times

D7

The musical score is written on two staves. The top staff is in treble clef and contains two measures of music. The first measure is labeled 'D7' and the second 'G7'. Both measures contain a triplet of eighth notes, a quarter note, and a half note. The bottom staff is in bass clef and contains two measures of music. The first measure is labeled 'D7' and the second 'G7'. Both measures contain a triplet of eighth notes, a quarter note, and a half note. The score includes a 'steady gliss.' instruction and various musical notations like triplets and slurs.

Statesboro Blues

G7

steady gliss.

D7 **A7**

G7 **D7** **A7**

D7 **G7** **D7**

8va

steady gliss.

G7

8va

**Slide positioned halfway between 20th and 21st frets.*

Statesboro Blues

D7
8va

let ring -----4 let ring -----4

A7 **G7**
8va

D7 **A7** **Verse N.C.**

3. Well, my ma - ma died and left me. My

(Gtr. 1)

loco

Gtr. 2

Statesboro Blues

pa - pa died and left me. I ain't good look-in', ba - by, but I'm some - one sweet and kind.

I'm go - in' to the coun - try; ba - by, do you wan - na go?

G7 D7

If you can't make it, ba - by,

A7

*Slide positioned halfway between 8th and 9th frets.

Statesboro Blues

Guitar Solo (D.B.)

Gtr. 2

Gtr. 1

Rhy. Fig. 2

***Sung as even eight notes.**

****Slide positioned halfway between 8th and 9th frets.**

***Played ahead of the beat.**

your sis - ter Lu - cille said she wan - na go. —

Spoken: Well, I sure gonna tell ya.

(cont. on lower staff)

(cont. on upper staff)

f w/slight dist. full

w/o slide

10 7 10 10 10 10 10 10 10 10 10 8 10 8 0.5 10

12 12 14 14 12 12 14 11 12 12 14 14 12 12 14 14 12 12 14 12

7 10 7 7 9 7 7 7 9 7 9 0 7 10 7 10 7 10

10 10 12 10 13 10 12 3 3 5 3 6 3 5 10 10 10 12 10 13 10 12 10

0 7 10 9 10 9 7 0 7 9 7 9 10 13 15 16 17 17 17

10 10 12 10 13 10 12 2 3 3 5 3 6 3 5 3 3 3 5 3

Statesboro Blues

D7 **A7**

8va

let ring

let ring hold bend full

full

17 17 17 17 17 (17) 15

10 10 12 10 13 10 12 10 10 10 10 12 10 13 10 12 5 5 7 5 5 8 5 7 5 3

G7 **D7 loco** **A7**

8va

full

17 17 17 17 17 15 17 16 15 14 12 14 14 13

*Played ahead of the beat.

End Rhy. Fig. 2

3 3 5 3 6 3 3 5 10 10 13 12 11 10 10 7 5 5

Gtr 1: w/Rhy. Fig. 2

D7 **G7** **even** **D7 8va**

full

10 13 (13) 10 13 13 15 15 13 15 13 14 15 15 15 15 15 15 15 15

1/2 1/2

G7 loco

8va

full

15 15 15 13 (13) 15 15 13 15 15 13 15 13 15 15 13 15 13 14

1/4 1/4 1/4

Statesboro Blues

The musical notation shows a sequence of chords and fingerings. The first chord is D7, followed by 8va, and then A7. The fingerings are indicated by numbers 15, 13, and 15. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The chords are represented by a series of notes, with some notes marked with a '3' indicating a triplet. The fingerings are indicated by numbers 15, 13, and 15, which likely refer to fret numbers or specific fingerings for the notes.

Verse

Gtr. 2: w/Rhy. Fig. 1

D7

4. I love that wom - an bet - ter'n an - y wom-an I've - ev - er seen. —

Gtr. 1

Gtr. 1

w/slide

8/10 8/10 10/8 10/8 9/10 10/8 9/10 10/8 10

Well, I _____ love that wom - an bet - ter 'n an - y wom - an I've - ev - er

Statesboro Blues

D7

A7

seen. Well, she treat me like a king. — yeah, yeah.

loco

steady gliss.

*Slide positioned halfway between 8th and 9th frets.

G7

D7

yeah. I treat her like a dog - gone queen.

let ring

10 (10) 3 10 10 10 10 10 10 8.5 10 9 10 7

Verse

Gtr. 2: w/Rhy. Fig. 1, 1st 10 meas.

*Slide positioned halfway between 8th and 9th frets.

A7

D7

5. Well, _____ wake up, ma - ma, _____
 let ring _____

The musical score is for a song in G major (one sharp). The guitar part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The melody includes triplets and a D7 chord. The lyrics are: "5. Well, _____ wake up, ma - ma, _____ let ring _____".

G7

D7

turn your lamp down low.

Statesboro Blues

G7

Wake up, ma - ma, well, turn your lamp down low..

8va

loco

3

2

3

14 19 10 14 10 8 10 10 10 10 8.5 10 9 10 10

*Slide positioned halfway between 8th and 9th frets.

D7

Ya

13 13 13 13 13 13 12-13 13 13 13 13 13 13 13 10 10 6.5 10 10 10 8.5 10

*Slide positioned halfway between 8th and 9th frets.

*Slide positioned halfway between 8th and 9th frets.

got no love, baby, ya turn Uncle John from your

12 (12) 18 10 14 10 (10) 3

8va loco

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal line, a guitar line (Gtr. 1), and a second guitar line (Gtr. 2). The vocal line features lyrics such as "door.", "Yeah.", and "on cue:". The guitar parts include complex chord progressions and fingerings, with specific notes and fret numbers indicated. The score is written in G major (one sharp) and 4/4 time.

*Slide positioned halfway between 8th and 9th frets.

What's Between the Lines



SHIMMER

Fuel, a hard-rocking quartet out of central Pennsylvania, is a perfect example of determination and relentless self-promotion paying off. The band's self-produced EP *Porcelain*—an album recorded and released “against all odds and in less than accommodating environments,” according to its liner notes—was released in 1996 and sold more than 10,000 copies. The EP contained a primitive version of “Shimmer,” a song that received numerous requests and attained the status of “Screamer of the Week” on local rock radio. The success of the song eventually led to a barrage of sold-out gigs for Fuel, prompting 550 Music (a division of Sony) to sign the fearsome foursome backstage after playing to a crowd of 3,000 loyal fans at Millersville University in Pennsylvania. Fuel then quickly went to work on their major-label debut, *Sunburn*.

A refined version of “Shimmer” appears on *Sunburn* and was released as the album's first single. Carl Bell, the band's primary songwriter, explains that the song “was inspired by personal events in my life, but I think people can relate to it universally.” Bell

shares guitar duties on “Shimmer” with Fuel's lead singer, Brett Scallions.

THE VERSE

The verse sections in “Shimmer” revolve around a trio of chords—C, Dadd4/9, and Em—which are sonically souped up, courtesy of the guitar's droning open 1st and 3rd strings [Fig. 1]. As you practice running through these shapes, be sure to keep your fret-hand fingers arched, using your fingertips to fret the appropriate strings. This will enable the pair of open strings to resonate as you shift between chords, producing the intended “jangly” effect. To make sure that you're fretting everything cleanly, grab the opening C chord and play it arpeggio-style (picking one note at a time), focusing on the sound produced by each individual string. Be critical of yourself! If you can hear all five notes (three fretted notes and two open strings), you're ready to roll.

You may find that the rhythms are the trickiest part of this section, especially since there are two different strumming patterns to learn—Rhy. Figs. 1 and 2. To get your rhythm chops rocking on par with Carl Bell

and Brett Scallions, try slowing down each figure so that you can focus on the mechanics of your strumming hand. If it helps, try reciting (either out loud or in your head) the appropriate counting prompts [Figs. 2A and 2B].

Keep in mind that the first verse is played using a clean tone, while the second verse requires some nasty stomp-box distortion!

THE CHORUS

In the chorus, the boys introduce some variations on the previous chords, plus a few new ones—all within the confines of the guitar's open position [Fig. 3]. Notice that two of these chords—Em(add9) and Dsus4—are derivations of the open-position Em and D chords we all know and love. Adding the indicated notes to these common chords produces colorful chord extensions (the “add9” and “sus4”) and imparts an almost melodic quality to the passage. Notice also that the lowest note in each of these chords loosely doubles what the electric bass plays. This is particularly evident in the progression Am—G/B (a G chord with a B note in the bass)—Cadd9—D, which implies an ascending, stepwise bass line (A—B—C—D).

THE INTERLUDE

Instead of the usual hard-rock guitar solo, guitarist/composer Carl Bell opts for a brief, instrumental interlude section to set up the dramatic outro-chorus that follows. This interlude figure revolves around a basic D chord (with an unusual fingering) which is sustained while a single-note melodic figure is picked out on the guitar's higher strings [Fig. 4].

Fig. 1

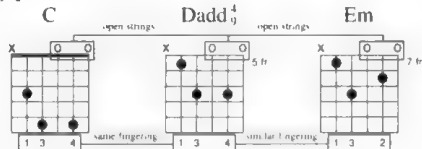
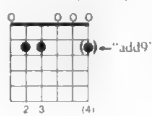
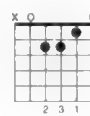


Fig. 3 Chorus chords

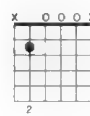
Em and Em(add9)



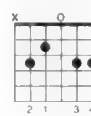
Am



G/B



Cadd9



D and Dsus4

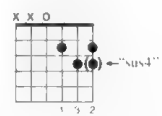


Fig. 2A Rhy. Fig. 1

= upstroke, ▣ = downstroke



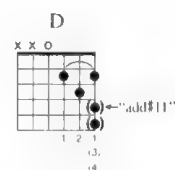
count “one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh,” “one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh”

Fig. 2B Rhy. Fig. 2



count “one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh” “one-ee-and-uh, two-ee-and-uh, three-ee-and-uh, four-ee-and-uh”

Fig. 4 Interlude chord



SHIMMER

As Recorded by Fuel
(From the Sony 550 Recording SUNBURN)

Transcribed by Troy Nelson
Tablature Explanation page 66

Words and Music by Carl Bell

Verse
Moderate Rock ♩ = 114

C Dadd⁴ Em Dadd⁴

1. She calls me from the cold just when I was sur -
dreams the cham - pagne dream: straw - ber - ry End Rhy. Fig. 1

Gtr. 1 (clean) Rhy. Fig. 1

mf

TAB

*w/dist. on repeat

C Dadd⁴ Em Dadd⁴

low, feel - in' short of sta ble. And
- prise, pink lin - en and white pa - per.

C Dadd⁴ Em Dadd⁴

all that she in - tends, and all she keeps in -
Lav - en - der and cream, fields of but - ter -

C Dadd⁴ Em Dadd⁴

- side is - n't on the la bel.
- flies, re - al - i - ty es - capes her.

C Dadd⁴ Em Dadd⁴

She says she's a shamed. And can she take
She says that love. is for fools

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

TAB

Shimmer

C Dadd4 Em Dadd4

me for a while? And
that fall be hind. And

C Dadd4 Em Dadd4

can I be a friend? I We'll for - get the
I'm some - where in be - tween. nev - er real - ly

C Dadd4

past. Well, may - be I'm not a ble. And I break at the bend.
know a kill - er from a sav - ior 'til I break at the bend.

Chorus
Em(add9) *Em/G Am G/B Cadd9

We're here and now; will we ev -

*bass plays G

Shimmer

Chords: Dsus4, D, Am, G/B, Cadd9

er be a - gain? 'Cause I have found

let ring ----- 4

all that shimmer in this world is sure to fade

Gtr. 1: w/Rhy. Fig. 1, 2 times

Chords: C, Dadd⁴, Em, Dadd⁴, C

a - way a - gain.

1. Dadd⁴ Em Dadd⁴

2. She

2. Dadd⁴ Em Dadd⁴

Gtr. 1: w/Rhy. Fig. 2, 3 times

Chords: Dadd⁴, Em, Dadd⁴

It's too far a - way for me to hold,

Chords: C, Dadd⁴, Em, Dadd⁴, C, Dadd⁴, Em, Dadd⁴

too far a - way. It's too far a - way for me to hold,

Shimmer

C Dadd $\frac{9}{4}$ Em **Interlude** D D5 D5add $\sharp 11$

too far a way, ah.

Gtr. I

let ring throughout

D D5 D5add $\sharp 11$ D

D5 D5add $\sharp 11$

It's

Outro-Chorus

Gtr. I: w/Rhy. Fig. 2, 7 times

C Dadd $\frac{9}{4}$ Em Dadd $\frac{9}{4}$

too far a way for me to hold,

C Dadd⁴₂ Em Dadd⁴₂ C Dadd⁴₂ Em

too far a - way, ah. It's too far a - way

Dadd⁴₂ C Dadd⁴₂ Em Dadd⁴₂

for me to hold, too far a - way.

C Dadd⁴₂ Em Dadd⁴₂ C Dadd⁴₂ Em

It's too far a - way for me to hold, far a - way,

Dadd⁴₂ C Dadd⁴₂ Em Dadd⁴₂

ah. It's too far a - way for me to hold,

C Dadd⁴₂ Em

too far a - way.

Gtr. I

Dadd⁴₂ Cadd9

Guess I'll let it go.

rit.

What's Between the Lines



After five platinum albums, guitarist and founding Alice in Chains member Jerry Cantrell has at last taken a break from the band—amid persistent and ongoing rumors of their “imminent” breakup—to release his debut solo album, *Boggy Depot*. So named for the area of Oklahoma where Cantrell’s father grew up, it is everything that AIC fans could have hoped for. The first single, “Cut You In,” met with immediate acceptance and ranked #1 as the most added track at rock and alternative radio with a listening audience of more than nine million in its first five days. Currently Cantrell is on tour (June through September) opening for Metallica. The present lineup includes former AIC drummer Sean Kinney.

THE RIFF

The song is based on a circular repeating vamp, or ostinato, which functions as intro, verse, and chorus—literally throughout the entire tune. This gives it a somewhat “entrenched” feeling as it hypnotically keeps pulling us back again and again to the same melodic idea. Variety is achieved with textural contrast (clean guitar in the verse, distortion in the chorus) as well as other arrangement and dynamic considerations. The riff itself is set in a tonal center of F#. Half-steps employed on either side (F and G) give it a warbling, almost staggering, non-diatonic feel. The major barre chords are played in open D tuning down a half-step, with a one-finger

CUT YOU IN

approach. However, you may also play them in standard tuning down a half-step, simply using common barre-chord shapes as shown in Fig. 1. The picking is best accomplished with a strumming-style approach where all downbeats are played with downstrokes of the pick, while upbeats (the “and” between beats) are played with upstrokes of the pick [Fig. 2].

THE COUNTERMELODY

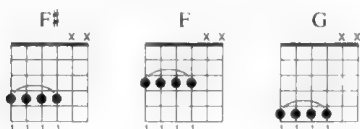
As an arrangement technique, Cantrell adds a countermelody line in the 2nd and 3rd chorus. Played in the F# natural minor scale, he essentially ignores the F chord in the riff, treating the line as if it didn't exist. This creates an interesting dissonance between the melody (based on F#) and the underlying F chord. Over the G chord, Cantrell holds a D-A dyad, implying a Gadd9. The fretboard pattern of F# natural minor that is employed here is shown in Fig. 3.

THE SOLO

The understated guitar solo begins with a melodic, two-measure motif. The first measure draws from the venerable blues box, or “box 1,” shape of F# minor pentatonic. It then shifts up the neck into “box 2” in the 2nd measure [Fig. 4]. After a repetition on this motif, Cantrell veers away from the melody and down the F# blues scale, in an extended form which bridges between boxes 1 and 2 [Fig. 5]. Lastly, he walks back up the scale and concludes with an odd, double-stop bend which is gradually released over the next two measures, providing for plenty of sour, quarter-tone tension. Bend the 1st string with your 3rd finger—the half-step bend on the 2nd string is an artifact of the bend on the 1st string—using your 2nd and 1st to help push the string up. Then simply pick both the 1st and 2nd strings to sound both together. Take your time with the release of the bend. **B**

Fig. 1

Chords in main riff
Played in Open-D-Down-1/2-Step Tuning (actual)



Played in “Standard”-Down-1/2-Step Tuning

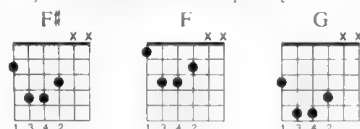


Fig. 3

F# natural minor

● = root

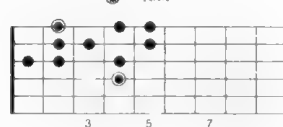


Fig. 4

F# minor pentatonic,
“box 1”



F# minor pentatonic,
“box 2” (partial)

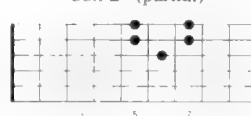
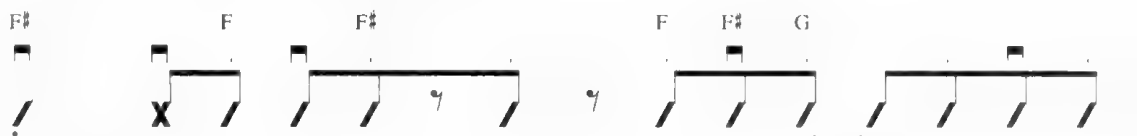


Fig. 2



CUT YOU IN

As Recorded by Jerry Cantrell
(From the Columbia Recording **BOGGY DEPOT**)

Transcribed by Troy Nelson
Tablature Explanation page 66

Words and Music by Jerry Cantrell

Gtrs. 1 & 2: Open D Tuning,
Tune Down 1/2 Step: Gtr. 3:
Tune Down 1/2 Step:

① = D \flat ④ = D \flat
② = A \flat ⑤ = A \flat
③ = F ⑥ = D \flat

① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Intro

Moderate Rock $\text{♩} = 120$

Gtr. 1 (clean) Rhy. Fig. 1' F# F F# F F# G End Rhy. Fig. 1 play 7 times

TAB

Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

F# F F# G F F# G F F# G F F# G

I I like to sit, do

noth - in' at home. I dis - ap - pear, turn off the phone. I lose my -

self, hide from the sun. I make a trip when I'm -

Chorus

*Gtrs. 1 & 2: w/Rhy. Fig. 1, 3 1/2 times

F F# G F F# G F F# G F F# G

— out of fun. I cut you in, come on, let's go — for a fall. I cut you

in, and you ain't leav - in' at all. I cut you

in, don't let it go to your head. I cut you in, part -

To Coda 1 Ⓢ
To Coda 2 Ⓢ

Words and Music by Jerry Cantrell
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Cut You In

Interlude

*Gtr. 1: w/Rhy. Fig. 1, 2 times

F F# G

- time friend.

Rhy. Fill 1
Gtrs. 1 & 2

End Rhy. Fill 1

Gtr. 2

*w/clean tone

F F# G F# F F# F F# G

2. I call you

dim.

1/2

Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

F# F F#

up

when - ev - er I'm stoned. — We chew the

8va

loco

fdbk.

1/2

pitch: A#

Gtr. 2 tacet

F# F F#

skin, choke on the bones. — You won - der

Cut You In

F# F F# F F# G

when I'll go a way. If I could

F# F F# F F# G

deal with it I would have stayed. I cut you

D.S. al Coda 1

Coda 1

Gtrs. 1 & 2: w/Rhy. Fig. 1, last meas.

Gtrs. 1 & 2: w/Rhy. Fig. 1, 3½ times

F F# G F# F

- time friend. I cut you in, come on, let's go

Gtr. 3 (dist.)

mf let ring-----4 let ring-----

2 3 5 3 2 2 2 3 4

F F# G F# F F#

for a fall. I cut you in, and you ain't leav -

w/bar let ring-----4 let ring-----

(4) 5 3 2 3 5 3 2 2 2 3 4

F F# G F# F F#

- in' at all. I cut you in, don't let it go

w/bar let ring-----4 let ring-----

(4) 5 3 2 3 5 3 2 2 2 3 4

Cut You In

Gtrs. 1 & 2: w/Rhy. Fill 1

F F# G F# F F# F F# G

— to your head. — I cut you in, part - time friend. —

.....4 w/bar let ring.....4 let ring.....4 w/bar

(4) 5 3 2 3 5 3 2 2 2 3 4 5 3

Guitar Solo

*Gtr. 1: w/Rhy. Fig. 1, 4 times
Gtr. 2: tacet

F# F F# F F# G F# F F#

let ring.....4 let ring.....4 full let ring.....4

2 2 2 5 2 2 5 5 5 5 7 (7) 5 7 2 2 2 5 2 2 5

*w/clean tone

F F# G F# F F#

let ring.....4 full let ring.....4

(5) 5 5 5 7 (7) 5 7 5 7 5 6 5 6

F F# G F# F F# F F# G

3.1 like to

1/2 let ring.....4 hold bend 1/2 full 1/2

5 4 2 4 (4) 2 4 4 2 4 2 4 2 4 2 4 5 5 (5) 5

Cut You In

Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

F# F F# F F# G

sit, do noth - in' at home. I dis - ap -

grad. release

1/2 1/4 1/2

(5/5) (5/5) (5/5)

Gtr. 3 tacet

F# F F# F F# G

- pear, turn off the phone. I lose my -

F# F F# F F# G

- self, hide from the sun. I make a

D.S. al Coda 2

F# F F# F F# G

trip when I'm out of fun. I cut you

⊕ Coda 2

Gtrs. 1 & 2: w/Rhy. Fig. 1, last meas.

Gtr. 1 & 2: w/Rhy. Fig. 1, 8 times

F F# G F# F F# G

- time friend. I cut you in, come on, let's go for a fall. I cut you

Gtr. 3

Fill 1

End Fill 1

let ring... let ring... w/bar

2 3 5 3 2 2 3 4 5 3 2 3

Cut You In

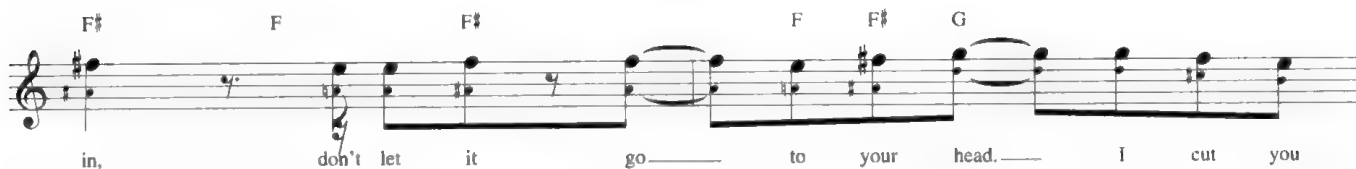
Gtr. 3: w/Fill 1, 6 times

F# F F# F F# G



in, and you ain't leav - in' at all. I cut you

F# F F# F F# G




in, don't let it go to your head. I cut you

F# F F# F F# G



in, part - time friend. I cut you

F# F F# F F# G



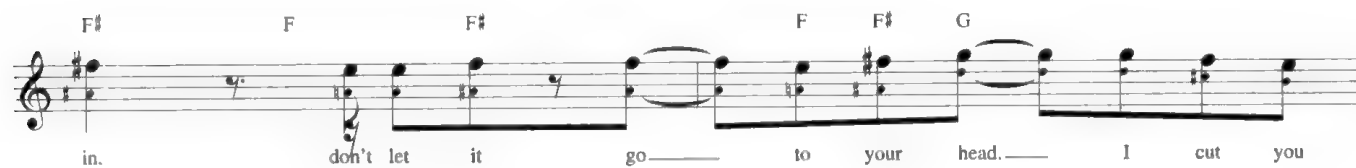
in. I cut you

F# F F# F F# G



in. I cut you

F# F F# F F# G



in, don't let it go to your head. I cut you

F# F F# F F# G



in, part - time friend.

Gtr. 3 tacet

F#

Gtr. 3

Gtrs. 1 & 2



let ring - - - - - let ring - - - - - w/bar

What's Between the Lines



BROWN EYED GIRL

Irish singer/songwriter Van Morrison scored a #10 hit in 1967 with this upbeat pop-rock ditty. The song's danceable, acoustic groove and distinct electric fills make this a timeless piece, a favorite bar-band jam tune, and a must-know for any aspiring guitarist.

THE INTRO

The song's intro is instantly recognizable. It exploits a textbook usage of harmonized 3rds, performed here as moving dyads (two-note chords). The term "3rds" refers to the specific distance, or interval, of three diatonic scale degrees [Fig. 1]. The 3rd dyads in the 1st measure are derived from the key of G, while the 3rd dyads in the 2nd measure are derived from the key of C [Fig. 2]. The concept of harmonized 3rds is prevalent in all forms of popular music, and is noted for its consonant, ear-pleasing sound. Here, the figure is performed using *hybrid picking*, which is a technique that employs the pick and fingers to simultaneously pluck two notes.

THE ELECTRIC GUITAR

The electric guitar part is a study in chord arpeggiation, 6th dyads, and tasty fills. Let's break it down one by one. First, the chords played by Gtr. 1 are never fully strummed in the traditional sense. They are arpeggiated, or played as broken chords. To get a handle on this style of accompaniment, start by positioning your left-hand fingers on each

chord just as you would if you were going to strum it. Then, using the hybrid-picking technique described above, pluck the notes individually with your right-hand fingers.

The result is still the same chord, it's just a different sound. Meanwhile, throughout "Brown Eyed Girl," various 6th licks are used to add instrumental flavor, and fill in the gaps between vocal lines. The concept of 6th dyads is similar to the concept of the 3rd dyads discussed in the intro. You guessed it, the notes are six diatonic scale degrees apart. But 6ths can also be thought of as inverted 3rds [Fig. 3]. All in all, the part is well-composed, and fits the song perfectly.

THE ACOUSTIC GUITAR


While Gtr. 1 plays its various spicy licks and hot double stops, Gtr. 2 just lays back and strums along. This acoustic rhythm part is played entirely in open position, and utilizes a total of four chords. It's a model of economy, and a winning formula used in countless folk-influenced songs. The chords themselves—G, C, D7, and Em—are all diatonic to the key of G [Fig. 4]. This means that the chords are constructed from notes only within that key. A closer look reveals that the G chord is the I chord (since it is made from the 1st note of the scale), C is the IV chord, D is the V chord, and E minor is the VI chord. The entire song makes use of a solid, eighth-note strum pattern (two strums per beat) which serves as the glue that holds the groove together. 

Fig. 1

C major scale: C-D-E-F-G-A-B



Fig. 2

G major scale: G-A-B-C-D-E-F#

Dyads in 1st measure: G/B, A/C, B/D

C major scale: C-D-E-F-G-A-B

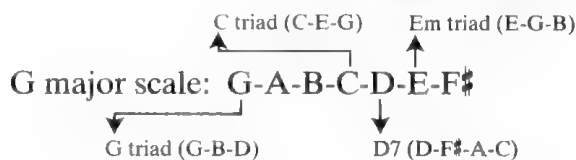
Dyads in 2nd measure: C/E, D/F, E/G

Fig. 3

C major scale (extended): C-D-E-F-G-A-B-C



Fig. 4

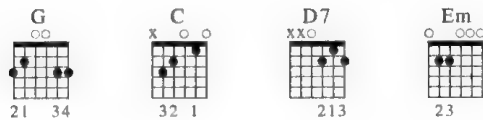


BROWN EYED GIRL

As Recorded by Van Morrison
(From the Mercury Recording **THE BEST OF VAN MORRISON**)

Transcribed by Pete Billman
Tablature Explanation page 66

Words and Music by Van Morrison



Intro

Moderately Fast Rock ♩ = 144

N.C.(G)

(C)

(G)

Gr. 1 (elec.)

mf
w/clean tone
w/pick & fingers

Tablature for the Intro section, showing fret numbers for the electric guitar (Gr. 1) and acoustic guitar (Gr. 2).

Gr. 1 (elec.)

Gr. 2 (acous.)

1. (D) 2. (D)

Verse

G

Rhy. Fig. 1

mf

1. Hey, where did we

let ring throughout

10 11 12 10 10 11 12 10 3 3 3 5

12 12 12 12 12 12 12 12 5 5 5 5

C

G

D7

End Rhy. Fig. 1

Tablature for the Verse section, showing fret numbers for the electric guitar (Gr. 1) and acoustic guitar (Gr. 2).

go — days — when the rains — came? —

1 0 3 0 3 3 3 10 8 7 5

2 2 5 4 3 4 11 11 9 7 5

Gtr. 2: w/Rhy. Fig. 1, 3 times

G C G

Down — in the hol — low, — play — in' a new —

D7 G C

game Laugh — ing and a run — ning, hey, — hey, —

G D7 G

skip — ping and a jump — ing, in the mist — y morn —

C G D7

— ing fog — with our, our hearts a — thump — in'. And you, —

Brown Eyed Girl

C
Rhy. Fig. 2

Gtr. 2

D7

G

my brown - eyed — girl. —

Em

C

D7

Yeah, you, — my — brown - eyed girl. —

G

D7

End Rhy. Fig. 2

Verse
Gtr. 2: w/Rhy. Fig. 1, 4 times
G

2. Now, what - ev - er hap -

Brown Eyed Girl

C G D7

- pened to Tues - day and so — slow?

G C G

Go - ing down the old — mine — with a tran - sis - tor ra -

D7 G C

- di - o. — Stand - ing in the sun - light laugh - ing.

G D7 G

hid - ing be - hind — a rain - bow's wall. — Slip - ping and a slid -

Brown Eyed Girl

C G D7

- ing all a - long the wa - ter - fall — with you, —

Gr. 2: w/Rhy. Fig. 2
C D7 G

my brown - eyed — girl. —

Em C D7

You, — my — brown - eyed girl. —

G D7 D7

Do you re - mem - ber when

Brown Eyed Girl

Chorus

Gtr. 2: w/Rhy. Fig. 1, 2 times

G

C

we used to sing? Sha, la, — la, la, — la, la, — la, —

Rhy. Fig. 3

G

D7

G

— la, la, la, te, da. — Just like that. Sha, la, — la, la, —

End Rhy. Fig. 3

C

G

D7

— la, la, — la, la, — la, la, te, da. — La, te, — da. —

Brown Eyed Girl

G

Gtrs. 1 & 2 tacet

Gtr 2

Bass Interlude

N.C.(G)

(C)

(G)

(D7)

Verse

Gtr. 2: w/Rhy. Fig. 1, 4 times

G

C

G

3. So hard to find my way now that I'm all—

Gtr. 1

D7

G

C

— on my own. — I saw you just the oth-er day; —

Brown Eyed Girl

G D7 G

my, — how you have grown. — Cast — my mem - 'ry back —

3 5 7 5 3 2 3 5 3 2 3 3 5 7 8
4 5 7 5 4 2 4 5 4 2 5 4

C G D7

there, Lord. Some - times I'm o - ver - come think - in' 'bout — it.

(8) 8 7 8 10 8 7 7 8 10 8 7
9 9 9 9 9 7 7 7 7

G C G

Laugh - ing and a run - ning, hey, — hey, — be - hind — the

3 5 7 5 3 8 8 8 7 8 7 3 2
4 5 7 5 4 9 10 9 7 9 7 4 2

D7 C D7

sta - di - um — with you, — my brown - eyed girl. —

(2) 2 3 5 2 1 0 3 2 2 1 2
(2) 2 4 5 2 2 2 2 2

Gtr. 2: w/Rhy. Fig. 2
C

Brown Eyed Girl

G Em C

A you, my

D7 G D7

brown - eyed girl. Do you re - mem -

Outro-Chorus
 Gtr. 1, w/Rhy. Fig. 3
 Gtr. 2 w/Rhy. Fig. 1
 w/Lead Voc. ad lib

D7 G

- ber when a we used to sing? Sha, la, la, la,

C G D7

la, la, la, la, la, la, te, da.

Play 4 Times and Fade

by Dale Turner

What's Between the Lines



THE WAY

Fastball has been rapidly rocketing up the charts as of late, riding the radio waves with an infectious rocker entitled "The Way" from its album *All the Pain Money Can Buy*. For fans of melodic rock and foot-tappin' grooves, this song offers the complete package: riveting vocals, cleverly crafted lyrics, and an in-the-pocket groove. Did we neglect to mention that "The Way" is also chock full of guitaristic goodies? From start to finish, Fastball's guitarist Miles Zuniga dishes out everything from the subtle to the over-the-top, punctuating his efforts with a double-dose of guitar solos.

THE FIRST VERSE

After a brief introduction, Gtr. 1 subtly sculpts the harmonic framework of the 1st verse, implying the chord progression F#m-Bm-C#7-F#m using a series of minimalist voicings [Fig. 1]. When the spirit moves him, Zuniga also delicately picks out single notes from these chord partials (most often on each accented beat), generating a melodic quality within his chord-

based riff. In the forthcoming verses, these two- and three-note chords morph into fully fleshed out barre chords.

THE SECOND VERSE

As musical tension mounts, Zuniga turns his guitar up a notch and introduces some heftier chord voicings into the mix [Fig. 2A]. These chords fatten up the texture of Miles' guitar track and ideally complement the ensuing, harmonized lead vocal line. For the first time in the tune, one of Zuniga's patented accompaniment techniques also steps into the limelight: the *pickhand rake*. A "rake" is a technique that is used to add a percussive element to a riff or lick by rhythmically slicing (or "raking") the pick through a few muted guitar strings. In most cases, this technique occurs on beat "two" during the 2nd and 3rd verses of this song, and requires a quick, downward pickstroke through the 4th, 3rd, and 2nd strings in anticipation of the targeted note played on the highest string. To quickly cop Zuniga's rhythm guitar chops, try practicing the rake in the

context of an F# minor chord [Fig. 2B]. After fretting the chord normally so that all the notes sound clearly, pick the chord's low F# root note (2nd fret, 6th string) using a palm-muted downstroke on the down-beat (beat "one"). For the next step, you're

going to want to slice your pick through the 4th, 3rd, and 2nd strings at a rate that enables you to hit the 2nd string right smack on beat "two." Notice that the pitches on each of these three strings are written as "x" in the notation and TAB

staves. This symbol indicates that the notes are supposed to be muted with your fret-hand. At this point, simply reduce the pressure exerted by your fret-hand's fingers so that when you pick these notes, a dull "thud" is produced. After your pick plucks the muted 2nd string, squeeze down the notes of the chord again and arpeggiate the top four notes from the highest string, beginning with an upstroke. Zuniga takes this one-measure accompaniment pattern and uses it in conjunction with every chord in this section. He also uses it in the accompaniment to the forthcoming guitar solos.

Fig. 1 Chords in 1st verse

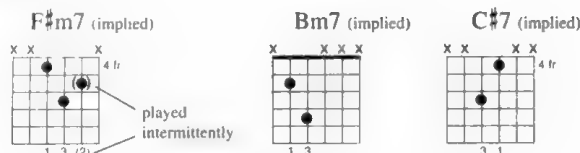


Fig. 2A Chords in 2nd verse

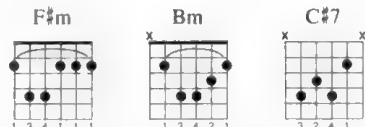


Fig. 2B One-bar accompaniment pattern



Fig. 3A Chorus chords

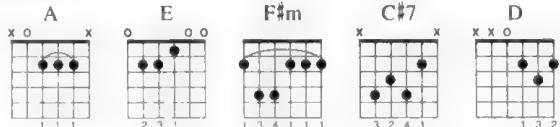


Fig. 3B Two-bar strumming pattern



Fig. 4A

F# minor pentatonic



Fig. 4B

F# natural minor



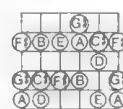
Fig. 5A

F# minor pentatonic



Fig. 5B

F# natural minor




THE CHORUS

In an effort not to overshadow this song's powerful chorus melody, Zuniga lays down a thick bed of strummed chords in the open position, outlining the progression A-E-F#m-C#7-D-A [Fig. 3A]. Notice that, despite the fact that there is a chord change at the beginning of each measure, Zuniga adheres to a two-bar strumming rhythm virtually throughout [Fig. 3B]. This passage is punctuated by a two-bar boogie pattern that fluctuates between E5 and E6. Boogie figures such as this are typically played using strict downstrokes, and a slight palm mute, courtesy of the fleshy part of the pickhand.

THE FIRST GUITAR SOLO

Tonewise, Miles Zuniga used a clean sound enhanced with a touch of delay (à la Brian Setzer) when he recorded both of the guitar solos in this song. Notewise, at least in his 1st guitar solo, Zuniga primarily uses the 2nd-position fingering for F# minor pentatonic (F#-A-B-C#-E) as home base for his lead phrases, occasionally sprinkling in a few carefully selected pitches from the F# natural minor scale (F#-G#-A-B-C#-D-E). For a complete fingering of each of these scales, see Figs. 4A and 4B. Also notice the recurrence of Zuniga's trademark muted notes and rakes, this time performed in a soloing context. He also lets his fingers do the talking with an assortment of creative bends and some tasty vibrato technique in an effort to let his musical phrases breathe.

THE OUTRO GUITAR SOLO

In this tune's final moments, Zuniga expands on the vibe he set up in his earlier guitar solo—this one even begins with the same two-bar melodic idea he used to kick off his previous guitar outing—by adding a dramatic position shift midway through his improvisation. By transposing his licks up an octave (12 frets higher) to the 14th position [Figs. 5A and 5B], Zuniga takes advantage of the higher register of his guitar, creating an element of unpredictability and excitement as he fluctuates between high and low note groupings. 

THE WAY

As Recorded by Fastball
(From the Hollywood Recording **ALL THE PAIN MONEY CAN BUY**)

Transcribed by Troy Nelson
Tablature Explanation page 66

Words and Music by Tony Scalzo

Intro

Moderately ♩ = 120

(drums & radio)

4

Gtr. 1 *F#m
(dist.)

mp

The Intro section consists of two staves. The top staff is a standard musical staff in F#m (one sharp, F#) and 4/4 time. It begins with a whole rest for the first measure, followed by a series of eighth and quarter notes. The bottom staff is a guitar tablature line with six strings. It shows fret numbers (4, 4, 6, 6, 6, 4) under the notes of the guitar line.

*Chord symbols reflect overall tonality.

Verse

F#m

3

The Verse section consists of two staves. The top staff is a standard musical staff in F#m (one sharp, F#) and 4/4 time. It begins with a whole rest for the first measure, followed by a series of eighth and quarter notes. The bottom staff is a guitar tablature line with six strings. It shows fret numbers (4, 4, 6, 6, 6, 4) under the notes of the guitar line.

1. We made up their minds

The Verse section consists of two staves. The top staff is a standard musical staff in Bm (two sharps, F# and C#) and 4/4 time. It begins with a whole rest for the first measure, followed by a series of eighth and quarter notes. The bottom staff is a guitar tablature line with six strings. It shows fret numbers (4, 4, 6, 6, 6, 4) under the notes of the guitar line.

and they start - ed pack - ing.

They

The Way

C#7 **F#m**

left be - fore the sun came up that day.

F#m7

An ex - it to e - ter - nal sum - mer slack -

Bm **F#m**

- ing. But where were they go - ing with -

C#7 **F#m**

- out ev - er know - ing the way?

2. They

The Way

Verse

F#m

drank up the wine and they got to
chil - dren woke up and they could - n't

mf P.M. rake ---4 let ring P.M. rake ---4 let ring

2 x x 2 2 2 4 2 x x 2 2 2 4

Bm

talk - ing. They
find 'em. They

P.M. rake ---4 let ring P.M. rake ---4 let ring

2 x x 2 3 4 2 x x 2 3 4

C#7

F#m

now had more im - por - tant things — to say.
left be - fore — the sun — came up — that day.

P.M. rake ---4 let ring P.M. rake ---4 let ring P.M. rake ---4 let ring

4 x x 2 4 3 4 4 x x 2 4 3 2 x x 2 2 4

The Way

And They when just the car broke down they start ed walk -
They just drove off and left it all be - hind

P.M. rake --4 let ring -----4 P.M. rake --4 let ring -----4 P.M. rake --4 let ring -----4

Bm

ing.
'em.}

P.M. rake --4 let ring -----4 P.M. rake --4 let ring -----4

F#m C#7

Where were they go - ing with - out ev - er know - ing the

P.M. rake --4 let ring -----4 P.M. rake --4 let ring -----4

F#m E

way? An - y - one can see the

P.M. rake --4 let ring -----4 let ring -----4

Chorus
A

The Way

road that they walk on is paved in gold. And

it's al - ways sum - mer, they'll nev - er get cold. They'll

nev - er get hun - gry, they'll nev - er get old and grey.

You can see the

The Way

A **E**

shad - ows wan - der - ing off some - where. They

F#m **C#7**

won't make it home but they real - ly don't care. They

D **A**

want - ed the high - way, they're hap - pi - er there to - day,

E5 **E6** **E5** **E6** **E5** **C#7** **To Coda** 1. 3. Their

to - day, 1. 3. Their

*Sing top harmony 2nd and 3rd times only.

The Way

2.

Guitar Solo

Gtr. 2 (clean)

Gtr. 2 (clean)

mf
w/delay

14 2 5 5 2 2 2 4 2 4 2 4 6 x x

Gtr. 1

Rhy. Fig. 1

Bm

P.M. rake --- 4 let ring ----- 4 P.M. rake --- 4 let ring ----- 4

The Way

F#m **C#7**

F#m **C#7**

F#m **N.C.** **D.S. al Coda**

An - y - one can see the

End Rhy. Fig. 1

⌘ Coda

N.C.

Outro-Guitar Solo

Gtr. 1: w/Rhy. Fig. 1

F#m

Gtr. 2

F#m

Leav - ing it all be - hind.

Gtr. 2 C#7

F#m


What's Between the Lines

vocal melody. The follow-up A portion, however, is the same as before.

THE TURNAROUND

The term *turnaround* is generally used in blues-related styles, and typically indicates the last two measures of a 12-bar progression in which a chord sequence or lick functions to "turn it around" to start from the beginning. Okay, this isn't blues and it isn't a 12-bar structure, but nevertheless, the end of the verse closes with a short, two-measure tag which functions just like a blues-type turnaround, sending us back to begin the verse once more (or acting as a transition into the chorus, which is also essentially the same riff). The chord progression is F#m11-B (Fig. 3). Later in the song, this tag appears again in a slightly different variation, utilizing the chords F#-A as standard major barre chords.

THE BRIDGE

The bridge section includes a pedal tone idea as well. Rather than nailing down the low note, however, here it is a higher, open B string that rings against each chord. Included with a B5 chord, this extra string simply adds a unison B note. When played with a C#5 power chord, the B string adds a minor-7th tone. Against an A chord, the B string is an added 9th tone. Fig. 4 shows the three chords found in the bridge. 

1979

With the release of the epic double CD *Mellon Collie and the Infinite Sadness* in 1995, the Midwestern-rooted Smashing Pumpkins clinched its status as one of new rock's most inventive and pioneering bands. Encompassing a tremendous variety of mood and musicianship, this milestone achievement has already become the biggest-selling double album of all time, marked by a number of novel and genre-busting hits, including the stellar track "1979."

THE RIFF

The intriguing central riff of this song is actually built upon simple jazz harmony—specifically a Imaj7-IVmaj7 progression—set in an understated, almost transcendent, soft-rock context. Not exactly standard fair for alternative rock, but all the more noteworthy due to its eccentricity. This main riff functions as intro, verse, and only slightly altered as chorus.

The opening chords are not full chords, but actually moving octaves played over a pedal tone. The riff begins with D# octaves over E, implying an Emaj7 chord (both the 3rd and 5th of the chord are omitted). The inherent half-step pull of D# up to octave E is realized at the end of the 1st measure, and thereafter the octave voice drops down to B (5th of E). Play the octaves with your 1st and 3rd fingers, using the side of your 1st finger to mute the "in between" 4th string, and be sure to also strike the low E string with each. These first three shapes are shown in Fig. 1. Use downstrokes of the pick for all 8th notes.

The second half of the riff moves to an open A string pedal tone, again juxtaposed against a moving upper voice—but this time made up of single notes rather than octaves. This produces a series of A dyads. Right off the bat, G# (major 7th of A) is bent up half-step to A, essentially echoing the same

major 7th-to-octave motive established in the 1st bar (albeit not mirrored in terms of time). The upper voice then walks down and back up the A major scale on one string, closing the phrase on a B (9th). Fig. 2 shows the position of each scale tone relative to A. When played together with the open A string, the dyads form (in ascending order) A5, A6, Amaj7, A octaves, and Aadd9.

The chorus sees a slight alteration to the sequence. Rather than beginning the E portion with D#-E-B, here it is reversed a bit, opening with E-D#-B to accommodate the

Fig. 1

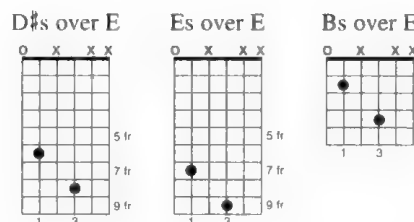


Fig. 2

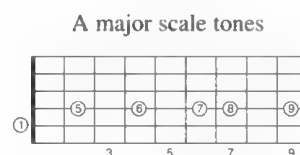


Fig. 3

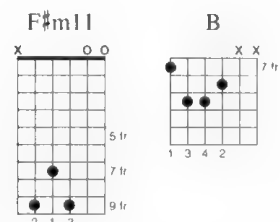
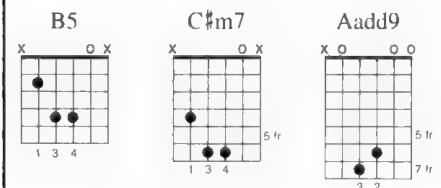


Fig. 4



1979

As Recorded by Smashing Pumpkins
(From the Virgin Recording **MELLON COLLIE AND THE INFINITE SADNESS**)

Transcribed by Troy Nelson
Tablature Explanation page 66

Words and Music by Billy Corgan

Tune down 1/2 Step:

- ① = E \flat ④ = D \sharp
② = B \flat ⑤ = A \flat
③ = G \sharp ⑥ = E \sharp

Intro

Moderate Rock $\text{♩} = 126$

(drums & electronic percussion)

3



w/Voc. echo effect

*Emaj7

Rhy. Fig. 1

E



*Chord symbols reflect implied tonality.



Verse

Gtr. 1: w/Rhy. Fig. 1, 2 3/4 times
w/Voc. echo effect

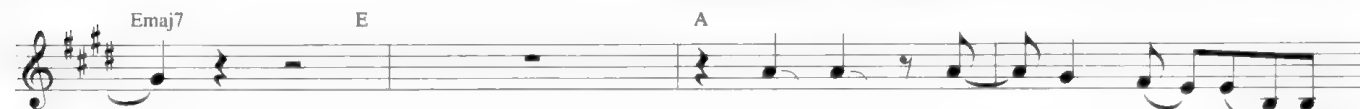
Emaj7

E

A



1. Shake - down nine - teen sev - en nine -
2. June - bug skip - pin' like a stone -



with the Cool kids nev point - er have the time -
head - lights point - ed at the dawn -



On a live wire right -
We were sure we'd nev -

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1.

F#m11 B

up off the street; you and I should meet.
er see an end to it all.

Gr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

2. Chorus

E Emaj7 E

And I don't e ven care

Rhy. Fig. 3

A

to shake these zip - per blues.

End Rhy. Fig. 3

1/2

Gr. 1: w/Rhy. Fig. 3, 1 1/4 times

E Emaj7 E A

And we don't know just where

E Emaj7 E A

our bones will rest; to dust, I guess. For - got -

Gtr. 1: w/Rhy. Fig. 2

To Coda ⊕

F#m11 B

- ten and ab - sorbed in - to the earth be - low.

Interlude

Gtr. 1: w/Rhy. Fig. 1
w/Voc. echo effect

Verse

Gtr. 1: w/Rhy. Fig. 1, 3 times
w/Voc. echo effect

4 Emaj7 E

A Emaj7 E

3. Dou - ble cross the va - cant and the bored.

A

They're not sure just what we have in store.

Emaj7 E A

Mor - phine cit - y slip - pin' dues

F# A

down to see that we

Gtr. 1

3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 0 0

4 4 4 4 4 4 4 7 7 7 7 7 7 7 7 7

2 2 2 2 2 2 2 5 5 5 5 5 5 5 5 5

Chorus

Gtr. 1: w/Rhy. Fig. 3, 3 times

E Emaj7 E A

don't e - ven care, as rest - less as we are.

E Emaj7 E A

We feel the pull in the land of a thou - sand guilts.

E Emaj7 E A

And poured ce - ment, la - ment - ed and as - sured

Bridge

B5



Gtr. 1

Rhy. Fig. 4



C#m7

Aadd9



End Rhy. Fig. 4



Gtr. 1: w/Rhy. Fig. 4, 2 times

B5

C#m7

Aadd9



B5

C#m7

Aadd9



Gtr. 1: w/Rhy. Fig. 2, last 2 meas.

F#m11

B



Verse

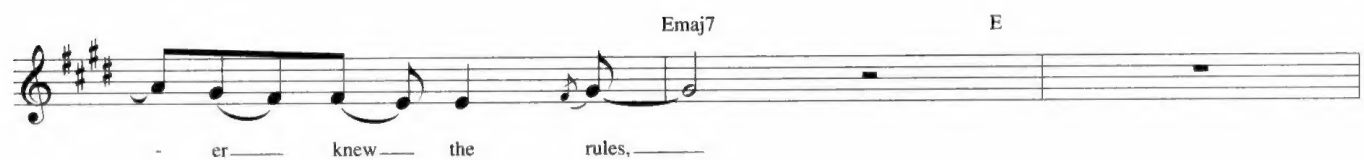
Gtr. 1: w/Rhy. Fig. 1, 3 3/4 times
w/Voc. echo effect

Emaj7

E

A

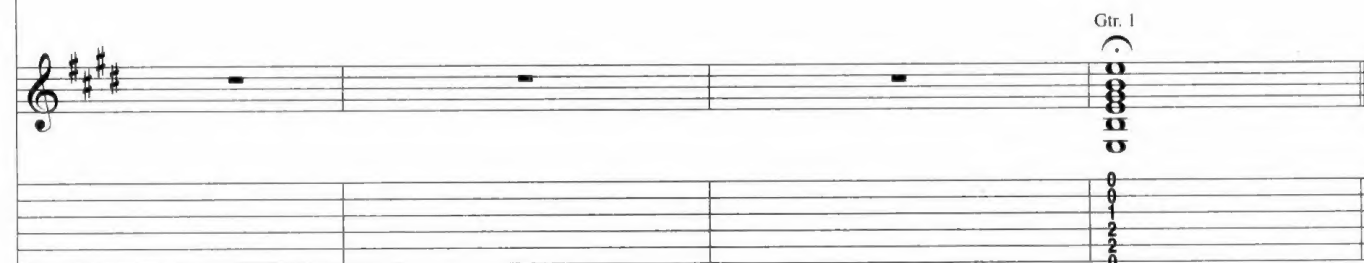




Outro

Gtr. 1: w/Rhy. Fig. 1, 2 times
w/Voc. echo effect

Coda



Strum It

Torn

"Strum It!" is the series designed especially to get you playing (and singing) along with your favorite songs. The idea is simple—the songs are arranged using their original keys in a lead sheet format, giving you the chords, rhythms, and melodies for each song from beginning to end. *Rhythm slashes* are given as an accompaniment suggestion. Strum the chords in the rhythm indicated. Use the chord symbols found at the top of the first page of the arrangement for the appropriate chord voicings.



Natalie Imbruglia grew up as "a surfy chick" in a beach town two hours north of Sydney, Australia. She must have learned well: Her song "Torn" has been surfing up the charts ever since its release in mid-March. In Britain, "Torn" entered the charts at #2, and has already sold 900,000 copies! On this side of the Atlantic, the strength of "Torn" and Natalie's voice prompted *Saturday Night Live* to give her a spot on the show before her album had even been released! If you've seen the video for "Torn," you know she has a strong presence in front of the camera as well. It's no surprise—she spent two years as a star on an Australian soap opera, "Neighbours."

"Torn" is a great song for strumming on acoustic guitar, since a lot of this song's energy is in the acoustic part. But before we get into the groove, take a look at the chords to this song. Notice they're all barre chords. If you've been playing a lot of open-position chords recently and your endurance is down, it's time to roll up your sleeves and build up some strength; playing all the way through a song with barre chords can get pretty tiring on your left hand, especially if the action on your guitar is high. Once you're mentally psyched, take a look at the intro figure to "Torn" [Fig. 1]. These four strummed chords set up the verse nicely. Their ringing whole notes provide a nice contrast to the driving rhythm that follows.

When you reach the verse, it's time to start grooving. This is an upbeat song, and it's up to you to keep the energy going—lazy strums won't work here. One way to help keep the rhythm driving while playing solo acoustic guitar is to accent beats 2 and 4 with a percussive hit from your right hand. As you strum these downstrokes, graze the strings with the edge of your right hand. In other words, strum and hit the strings simultaneously, both with the right hand as one motion. This will dampen the sound of the notes, but will produce a percussive, "chuck" sound that will help drive the rhythm forward.

While you're focusing on the percussive end of things, be sure to note the Xs in the strum pattern [Fig. 2]. This is sometimes referred to as scratch rhythm. To perform a scratch rhythm, slightly lift your left hand off of the fretted notes just enough so the notes will not ring, but leave enough pressure so the strings are dampened. When you strum, you should hear the sound of the strumming without any notes (kind of a scratchy sound, hence the name). For chords involving open strings, dampen these strings with any free finger(s) on your left hand or the palm of your right hand as you strum. **■**

Fig. 1

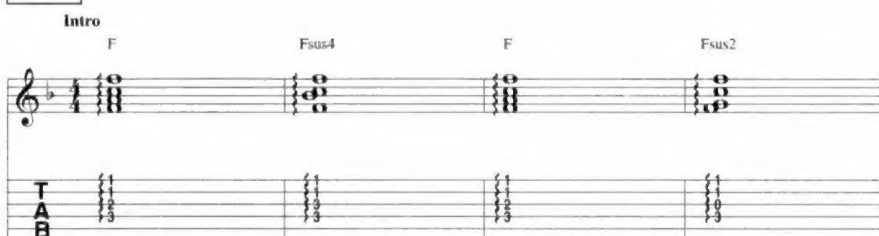
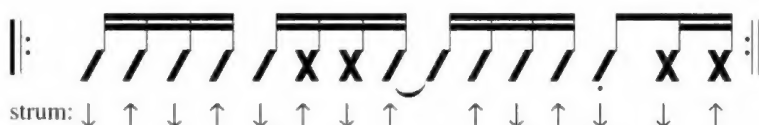


Fig. 2 Strum Pattern

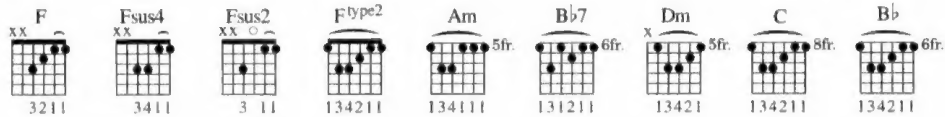


TORN

As Recorded by Natalie Imbruglia
(From the RCA Recording **LEFT OF THE MIDDLE**)

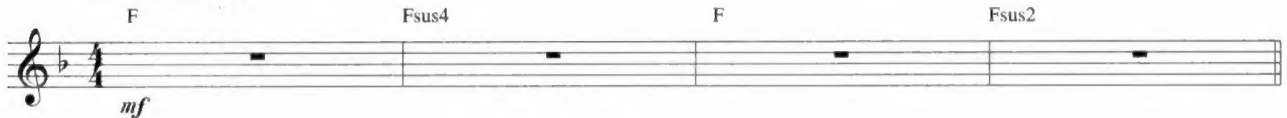
Arranged by Troy Nelson

Words and Music by Phil Thornalley,
Anne Previn and Scott Cutler



Intro

Moderately ♩ = 96



Verse

F#type2



1. I thought I saw — a man — brought — to life. — He was warm, —



— he came a - round — like he was dig - ni - fied. — He showed me what it was — to cry. —

Verse

F#type2



2. Well, you could - n't be — that man — I a - dored. —
3. So, I guess — the for - tune tell - er's right. —



You don't seem to know, — or seem to care — and what your
I should have seen — just what was there — and not some



heart is for. — Well, I don't know — him an - y - more. — There's
ho - ly light. — But you crawled be - neath — my veins — and now —

Pre-Chorus

Dm



noth - in' where — he used to lie, — my con - ver - sa - tion has run dry, —
I don't care, — I have no luck, I don't miss it all that much. —
noth - in' where — he used to lie, — my in - spi - ra - tion has run dry, —



that's what's go - in' on. — Noth - ing's fine, — I'm torn. —
There's just so man - y — things that I — can't touch, — I'm torn. —
that's what's go - in' on. — Noth - ing's right, — I'm torn. —

Torn

Chorus

Ftype2 *C*

I'm all out of faith, this is how I

Dm *Bb*

feel, I'm cold and I am shamed ly - ing na - ked on the floor.

Ftype2 *C*

Il - lu - sion nev - er changed in - to some - thing real,

Dm *Bb* **To Coda**

wide a - wake and I can see the per - fect sky is torn.

Ftype2 *C*

You're a lit - tle late, I'm al - read - y torn.

Dm *Bb* *Dm* *Bb*

Torn.

Interlude

Dm *Ftype2* *C* **D.S. al Coda**

Oo, oo. There's

Coda

Ftype2 *C* *Dm*

I'm all out of faith, this is how I feel, I'm cold and I'm a - shamed,

Bb *Ftype2* *C*

bound and bro - ken on the floor, You're a lit - tle late, I'm al - read - y torn.

Dm *Bb* *Dm* *C*

Torn.

Outro

Ftype2 *C* *Dm* *Bb* **Play 3 Times and Fade**